[c. mid-Nov./early Dec.] circa Nov. 1982

American Smiles

stay the course

Westward Ho!

Why are so many people leaving?

The Art Institute has a lot of problems and if they are not identified and addressed immediately there is a real danger that this institution will have to raise tuition once again and make even more cut-backs in salaries, in equipment, in facilities, and in quality of education, or that it may have to close its doors entirely for a complete restructuring of departments, of faculty, of curriculum, of administration.

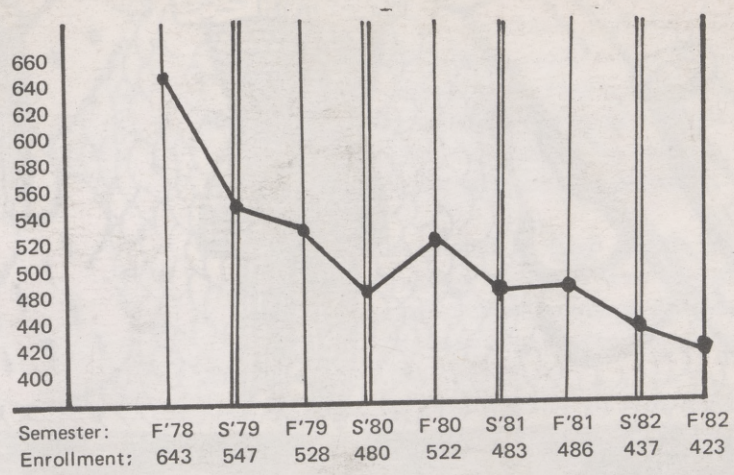
With this article the fundamental facts and figures of student enrollment and the school's budget are presented in hopes that this will encourage informed discussions and that those who are concerned with the future direction of S.F.A.I. will speak up and offer positive input. If one briefly scans the school budget, they cannot help but see the enormous voice that the student body has in deciding that future.

Over the past four years, there has been a 34% decrease in undergraduate enrollment. The graduate program seems to be holding its own in most departments although Performance/Video appears to be having some trouble attracting and retaining graduate students.

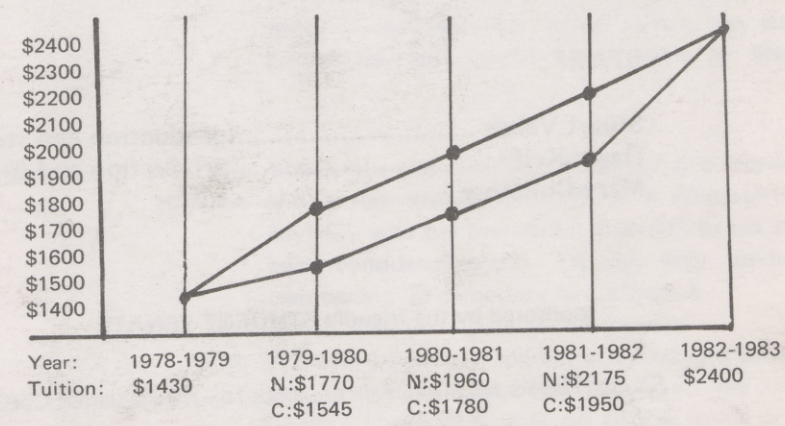
MFA Enrollment Figures:

	TOTAL	PTG	SC	PRT	PHO	FILM	P/V
Fall '82	132	44	17	13	27	23	8
Spring '82	102	30	8	12	21	21	10
Fall '81	100	30	9	12	20	17	12
Spring '81	107	28	10	13	24	22	10
Fall '80	107	25	12	11	24	21	14
Spring '80	129	43	29	13	19	25	
Fall '79	121	39	25	17	17	23	
Spring '79	121	43	22	27	15	24	
Fall '78	120	44	15	24	11	26	

Since the school depends on about 86% of its income from students, a high attrition rate is serious business.



Undergraduate enrollment has dropped 34% in 4 years



Undergraduate Full-Time Tuition has increased 40% in 4 years.
(N = New Students; C = Continuing Students)

CONTINUED ON PAGE 6

☆☆☆

is this a profession

Reprinted from
REFLECTIONS: SFAI Alumni Exhibition Catalogue 1/81

An Interview with Fred Martin

On a hill near San Francisco's North Beach overlooking a waterfront which still echoes the flavor of the Barbary Coast, sits a crumbling old, Spanish-style building which is the San Francisco Art Institute.

On that exposed hill the winds from the Bay carry the salty smell of the ocean and the faint clang of the nearby cable car into the School's open courtyard, where they commingle with the constant hum of working studio sounds and the curious combined aromas of paint and cappuccino, which have been a part of North Beach since long before the Beat generation put it on the map.

What is it like, this monastery-behind-the-wall, which has sheltered artists for as long as anyone can recall? What is it that makes this myth so pervasive, its lure so powerful?

In the following interview, Fred Martin, who was first a student at the Art Institute, then a mature artist and teacher, and finally its director for ten years, discusses the 110-year history of the School and his view of its unique educational philosophy.

Jan Butterfield (here with Fred Martin) is an educator and writer who contributes to numerous publications, among them Art News, Art in America, Arts Magazine, Images & Issues, *and* Mother Jones. *She is currently at work on a book about California art.*

Let's try to touch on two things briefly, because they're important, and I think that there are a lot of misconceptions about them. One is the "Bay Area Way," an attitude of mind, and the other is the "Bay Area Look," a physical look and feel. The two are obviously linked, but the "Bay Area Way" is often misconstrued as a deliberate attitude held by students and faculty alike which has to do with an anti-success premise, a premise that says if you are in some way successful or if you begin in some real way to sell your art for money or are represented by a major gallery, you have "sold out."

FM: That stuff has always made me so angry that I get speechless, because it is so totally hypocritical.

JB: Where do you sense that attitude first came from?

FM: I think that might have come from Clyfford Still and partly from David Park, and I used to hear it, or have the impression that I used to hear it, from Dick Diebenkorn.

JB: Don't you think that originally it probably came from an attitude of purity about the role of an artist—from the "artist/priest" attitude that Clyfford Still presented so uncompromisingly?

FM: Yes, but in the meantime, some of the students who misunderstood that proceeded basically to commit esthetic suicide every goddamn day.

JB: I think students who feel that way don't understand the original premise, which had to do with the sanctity of the artist's role. They are really confused about why they believe in a non-success principle; what happens is that it allows a lot of people an out for bad work, for sloppy work. Because they don't plan to get involved with the "mercantile part" of the art world, they can do anything they want.

FM: Yes, it does do that.

JB: In point of fact: if you are ***deeply*** committed to being an artist, it is extremely helpful to bring in a little money to buy more canvas, more paint, and so on.

FM: Also, achieving a modicum of success gives you a sense of conviction, which is the kind that comes from other people and helps you to know that your personal myth is not your personal delusion. That is what is important for students to understand about outer world success.

FM: Look, if you were going to live in Walnut Creek, or some area like that outside San Francisco, to be alone there, and try to paint, you'd have to be truly crazy in order to work. Because all outside stimulation is telling you, "This doesn't make any difference." But in a place like this your art *does* make a difference. *That is why the walls are here at the Institute*, so that those non-art people can't get in and convince you that your work doesn't make any difference. Here, we take for granted all of those attitudes about being an artist. And no one must ever touch that. People don't understand this "taken for granted" attitude.

JB: People think it is laxness or a lack of discipline, or that we are not structured enough. They don't understand that if you really are to grow in certain strange and special areas, there is no way to structure it. For every structure you set up, there are going to be fifteen of the most interesting people around who are outside it, or who manage to subvert it in some way.

FM: The structure should be fixed so that it looks like there is a structure, and at the same time it is built so that it has such internal conflicts that anyone who wants to fight it can win—anyone, that is, from inside.

JB: And not be penalized for it.

FM: And not be penalized for it. Academicism, for example, sets up the "penalty structure" to prevent the odd ones from winning. And, as far as academicism is concerned, it is not for the faculty to sort it out so the students can "understand" it; it is for the students to sort out art, artists, and the art world if they can—the school offers, the student synthesizes, and maybe some won't be able to.

FM: You know, this place was conceived as a monastery, and it has always been run as a monastery—and anybody who has ever said it shouldn't be has always been considered crazy. It can only survive by maintaining a monastery-like situation.

JB: Define what you mean by "monastery."

FM: It has to be remote, somewhat walled and contained and protected. And the people on the outside *mustn't* know what goes on on the inside *or they would try to stop it!*

JB: Yes, exactly. God forbid. And in a very real sense, there is no way they can ***really*** understand.

or a priest hood?

JAN BUTTERFIELD

Are there any right-wing documentary photographers?

During the month of November, the Emanuel Walter and Atoll Mc Bean Galleries at the San Francisco Art Institute presented "Exploring Society Photgraphically" a show of twelve groups of photographs about the social world, curated by Howard S. Becker. In conjunction with the show, the Art Institute hosted a panel discussion including some of the photographers. A catalogue of the show is available in the gallery.

Since my own work deals with photographing people and cultures, I was delighted to see a large documentary photography show in the main gallery. Although documentary photography has a long and rich tradition, in some circles there is question as to whether or not it deserves a place in "art" galleries. I was particularly interested in seeing how others have resolved problems I too have confronted in my work.

Upon seeing the show, I felt something was amiss, the world view too narrow and elitist. I don't know what criteria was used to select the work, but I did notice that almost all of the photographers have academic backgrounds in anthropology or sociology, many are professors. Perhaps a question from the audience during the panel discussion gives some notion of the ideological foundation behind the show. A member of the audience asked "Are there any right wing documentary photographers?" The curator answered "Almost all documentary photography around the world has been done from the left." Another member of the panel said "that's not true, the earliest documentary photography was obviously done by wealthy aristocrats who used the camera as a toy " *many of whom had decidedly conservative world views.* The curator's assumption that if it's documentary than it's from the left and therefore "politically correct" didn't sit right with me. As a minority woman, I have been witness to too many racist incidents. Just forty years ago, all of my family in America were incarcerated because of racist sentiment. I don't want misrepresentation of cultures to be taken lightly.

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In order to understand the present day "humanist" stance in anthropology and documentary photography one must consider it's history and evolution. In the middle of the nineteenth century anthropology was developed to discover universal "laws" of human development and nature, Once these laws were known, they were to be used for regulating human affairs, particularly those of non-European peoples in their relations with European rulers. Photographers photographing foreign cultures at the time such as Felice Beato in Japan and Samuel Bourne in India annotated their photographs and diaries depicting non-whites as sub-human. In social sciences at this time, the president of the anthropological society of London, Dr. James Hunt, devised a method of measuring the cranium to chart a hierarchy of races. This academic, "scientific" proof of the inferiority of people of color so permeated the society that it was accepted as fact. After the world wars and Britain losing it's colonial footing in the third-world, western social scientists began to question the traditional anthropological depiction of foreign cultures. A branch of "humanist" anthropology was spawned; Margaret Mead and Gregory Bateson in their study of Balinese character in 1936-39, shown in this exhibit, were at the forefront of this movement. In photography, technical advances enabled the world wars to to be photographed in action. Mass media brought the horrors of war into public conciousness. In 1955, a monumental photography exhibition "The Family of Man" was shown first in New York then in cities around the world. The exhibition depicted the universality of all people around the world, it's purpose was to heal the world's wounds after the war.

During the panel discussion composed of sociologists and photographers, the chasm between scientific objectivity and artistic interpretation was brought up. A conversation between Margaret Mead and Gregory Bateson was paraphrased. Mead told Bateson that in order to get authentic images untainted

CONTINUED ON PAGE 7

incite! visits sfai

On Tuesday, December 14th, at 8:00 p.m. in the auditorium, the members of Incite will give a presentation and discussion of their work.

Incite is a group of artists working together to produce art with a political message. Founded approximately two and a half years ago, they have remained working in the Bay Area with from five to the current three members.

Originally influenced by radical Marxist politics, they used their art to try to persuade or convince people of their point of view. Since then they have changed to a somewhat less overt and less literal style concerning autonomy, anarchy, and anti-authoritarianism.

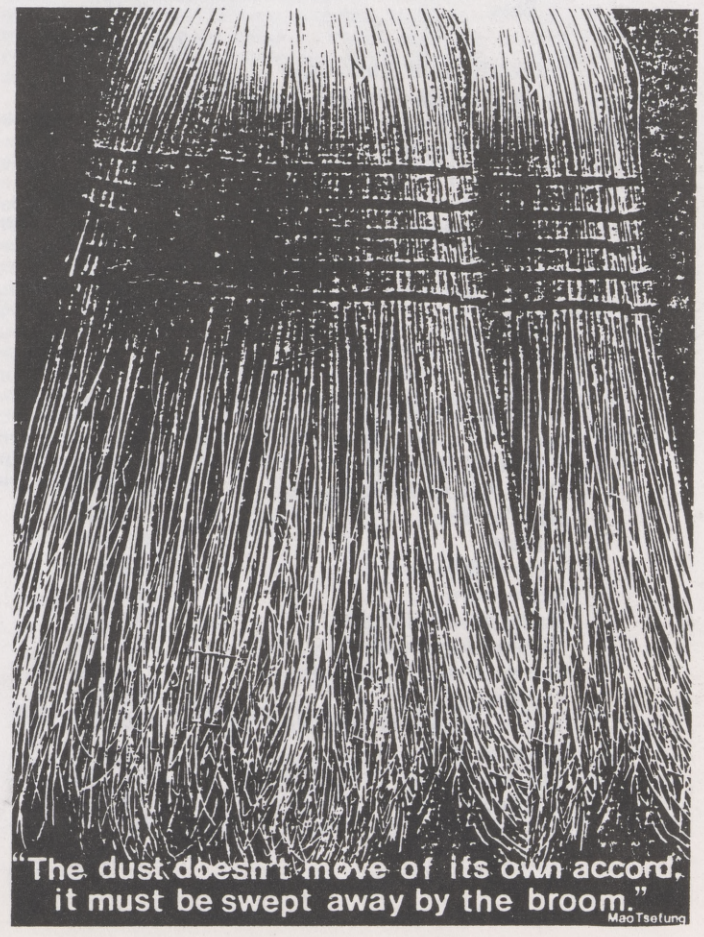
The style they use is strongly influenced by sources that vary from xeroxed music posters plastered on walls to the work of John Heartsfield, the German photomontagist.

By using xeroxes, up to sixty copies of each image are put up in public places in the San Francisco and Berkeley area. By including a P.O. Box on each piece they open up the lines of communication with their audience. They say the feedback is overwhelmingly positive.

Their work has appeared in a variety of publications and periodicals like Total Abandon, Street Art, Fall Out, The Berkeley Graduate, Water Drinkers, and their own book series X-cite.

Do Come! The speaker will be Mark Chambers. The two other members are Mimi Chambers and Jeff Jones.

Gail Henry



AMERICAN SMILES

why are people leaving?

CONTINUED FROM PAGE 1

So the question is posed: *Why is there such a high attrition rate at the San Francisco Art Institute?*

The answer may be found in asking more questions: *Could it have to do with the 40% increase in tuition over that same four year period? Could it reflect a lack of adequate financial aid resources? Could it have to do with the need for "identification and clarification of the curriculum and the courses of which it is comprised"? Could it be that some programs are too vague or that there needs to be a more diverse faculty? Could it be due to the decrease in visiting artists? Could it be that "more could be done to assist the student in his or her self-development ... more advisement, greater sense of direction, and more guidance"? Could it be that there needs to be greater cooperation between departments? Could it be that "the curriculum needs to reflect specific course objectives, specific course content and specific course methodology instead of instructors defining a course in terms of personal values, beliefs and interests"? Could it be that the faculty and administration are not taking a "comprehensive and critical approach to the needs of the student body"? Could there be a need for consistent policies and procedures? Could it be that some people feel they are not getting a good education here? Could it be because they don't serve capuccino in the cafeteria? Could it be that students just don't feel they get a good return on their investment of time and money at S.F.A.I.?*

Many of these questions have been raised by the Western Association of Schools and Colleges and the National Association of Schools of Art as evidenced by the report drawn up by their visiting team which last evaluated S.F.A.I. February 14-16, 1979.

Before any concrete progress can be made in turning around this situation, the problems need to be pinpointed. The administration seeks this information through the use of evaluation forms and questionnaires which are distributed to the students who are the people who can best tell them what the problem is.

The students are the ones who come to S.F.A.I. with certain expectations and goals in mind. When those expectations are not met, when those goals are not realized, students become disenchanted, disgruntled, disappointed, and leave. Or they stay and reevaluate their reasons for being at the school. Of course those whose expectations are met, who find the school to be a stimulating hotbed of creative energy, who are thrilled with the massive array of state of the art equipment, who are swept off their feet by the abundance of spatious well-kept studio space and the unveiling of new vistas made possible by the diverse and ever-questioning faculty, stay to work and learn and grow into well-rounded, informed, productive, continually evolving artists.

If one takes a look at the school's budget, they will find that about 75% of the budget depends on direct student income and another 10% comes indirectly from the students in the form of purchases at the store, work/study grants, and miscellaneous collections such as library fines and bad debts. When enrollment drops, income goes down which results in stagnation of salary increases, less faculty is hired, building maintenance gets put on the back burner, new equipment can't be bought, and there are fewer number of visiting artists.

Another fact of the Art Institute is that it operates in the red every year. This fiscal year the administration has proposed a balanced budget that includes a couple of questionable predictions:

1.) For Spring the proposed budget assumes undergraduate full-time equivalency (averaged enrollment based on four classes) of 406 [reasonable], and 15 new graduate students over those registered in the Fall (three per department). [Look at the scorecard and you tell me]

2.) The Development Department has predicted that they will increase the school 's coffers with gifts and contributions from benevolent corporations, foundations and individuals by 57% over last year (from $130,523 to $300,000). [Needless to say this is quite a noble gesture that they will dig up this large an amount up during such depressed times but it is hard to have complete confidence in them reaching this goal when the woman who committed the Development Department to this task is no longer with the school.]

The point is that the money the students bring to the school is its major source of income. Well, *money talks,* but talk is heard most clearly when spoken in unison by a large group of people with a strong voice.

If you have grievances about the school let them be known. In lieu of an organized group, express your discontent in writing and go see the Dean, go talk with the Student Life Counselor, at the very least fill out your course evaluation sheet frankly.

If you are completely disappointed and are leaving for good [which may be the best solution] be sure to file a formal statement of withdrawal with Allan Schreiber in Student Life. This too can be an effective tool used in making changes.

If you throw up your hands and leave quietly or decide to stay and fade into the woodwork nothing will change. Your voice makes a difference. Do something to help make the Art Institute a better place to work in.

This article was composed by Mary Cullather who received a great deal of factual information and explanation from Fred Charap. For further reading consult: the last accreditation report — "Report of the Visiting Team to the San Francisco Art Institute - a joint visitation by the Western Association of Schools and Colleges and the National Association of Schools of Art, February 14-16, 1979"; and the April, 1979 issue of the SFA Eye -- "A Conversation with Jim Pomeroy and Reagan Louie ".

Approved Budget for SFAI 1982-83 Fiscal Year

REVENUES:	
Directly from Students ---	
Tuition	2,628,200
Fees	35,000
	2,663,200
Indirectly from Students ---	
Work/Study Grants	80,000
Student Store	346,000
Miscellaneous	20,000
	3,109,200
Other ---	
Gifts & Contributions	300,000
S.F. Hotel Tax Grant	29,000
Trust Funds	172,700
TOTAL	3,610,900
EXPENDITURES:	
Faculty Salaries	847,000
Other Academic Expenses	317,800
Dean's Office	238,900
Library	86,900
Financial Aid	253,000
Admissions	103,500
General Institutional	509,200
General Administration	340,200
Development/Public Info.	172,900
Exhibitions	60,700
Maintenance & Operations	254,200
Student Store	272,900
Capital	77,700
Cost-of-Living	76,000
TOTAL	3,610,900

Notes on the Budget:

Revenues:
- Fees — Includes applications, transcript fees, forfeited deposits.
- Student Store — Store profits are restricted to student financial aid.
- Miscellaneous — Includes all income not covered elsewhere. (e.g. space rental, vending machines, bad debts collected, library fines.)
- Gifts & Contributions — From Corporations, Foundations, Individuals. Includes all income received and spendable during the year for budgeted expenses.
- Trust Funds — Includes all interest and dividends from Institute endowment and quasi-endowment, and transfers from Mellon Grant principal and interest for specified budgeted purposes.

Expenditures:
- Faculty Salaries — Does not include sabaticals.
- Other Academic Expenses — Restores $1600 to Humanities film budget.
- Dean's Office — Includes Graduate Teaching Assistantships and Student Life.
- Cost-of-Living — Allocated 5% across the board adjustment effective July 1, 1982.

right-wing photographers?

CONTINUED FROM PAGE 4

by one's own cultural prejudices, one must lock the camera on a tripod, set it on run and leave the room. Bateson asks "but what if what I am interested in happens behind the camera?" Mead says, "that's too bad", in exasperation he exclaims, "for God's sake, Margaret."2 The panelists tossed this around making Mead out as a rigid scientist sacrificing all for objectivity.

When I look at her work, however, I interpret the conversation as indicating that she was aware that we can t escape interpetation but we must be very careful about misrepresentation. Her collaboration with Bateson on 'Balinese Character' is an example of the successful marriage of fact and feeling. The method Mead used was careful, copiously detailed written information about who the people were, what they were doing and the significance of what they were doing. She stuck to observable facts with a personal and human outlook and restrained herself from overstepping into generalizations. Bateson's method of photographing is appropriate to Mead's text. He used a normal to wide lens, worked close to the action and took many pictures of each event. Given abundant visual evidence, the audience begins to believe that what is said to be happening is true.

In the photo of Men Singin and her son, Mead describes the relationship of a Balinese mother and her toddler. The first picture shows a little boy flirting with his mother, rubbing up against her drawn up knees. In plate 2, another baby rolls into the picture, in plate 5, the mother picks up the other baby and takes it to her breast, her own son is seen with impotent misery and rage on his face, his hand raised to strike her. This sequence and the last picture is a wonderfully articluate blend of facts revealing human emotion and interaction. The text and photographs complement each other; neither oversteps nor contradicts the other.

Pomo family. The quality of education is a major variable in adjustment to relocation. City life is frighteningly complex and can exploit the migrant Indian.

In the selection of images from the Harvard-Peabody New Guinea expedition, done in the 1960's, the curator chooses aspects of ritualistic warfare of the Danis. The photographs show young boys playing war-games, the actual warfare and some consequences after the war. In spite of the abundant work, the three years spent and the numerous people involved, it lacks a credible understanding of the people. This distance is physical: many shots are taken with a long (300mm) lens. The distance is also psychological: next to the photo of a grinning man carrying a stone axe, there is a comment. "It would be easy to read into this photograph something like, 'Maniacal stone age warrior, the old arrow scar on his shoulder echoing the pitted blade of his stone battle axe.' Wrong. The laugh is genuine humor, common among the Dani.' " The way photographs are read comes from how one has been trained to see the world. The quote within the quote reveals that the author of the statement saw this as a maniacal man first.Since this doesn't fit into the humanist tradition, the first viewing is excused with another interpretation, "the laugh is genuine humor". I find the need to mention that Dani are capable of genuine humor assumes that it is questionable if they are capable of the full range of human emotions and thoughts. If the photographs and text given here are representative of the project, then the project is a throw back to nineteenth century anthropology. The scientist/photographer here puts the society on a glass slide and took a one way look down the barrel of a microscope. Without the advantage or threat of the subject's viewpoint, the scientist/photographer analyzes the culture according to western presuppositions.

If the Dani series implies the society to be subhuman, then John Collier in his documentation of relocated Indians presents another abstraction, but this time depicting the people as larger than life idealizations. This heavy-handedness may be a reaction to what Collier describes as the primary policy of the Bureau of Indian Affairs: that being to eliminate the American Indian. Collier was revolutionary during that time in his support of Indians and their culture. But the world has shrunk tremendously through mass media, inconsistencies are more obvious now. I see a photo with the caption saying "An eagle feather, a beaded rossette, an Indian lives here." I know that it could be a tourist's souvenir, anthropologist's artifacts, etc. I wonder why I'm being shown an Indian flute when the caption tells me "An Indian flute shouldn't be photographed." In the photograph of the Pomo woman, I am too aware of the manipulations, photographing from below, cutting out the environment and adding text which says something that the picture doesn't support. Schematization makes caricature out of facts, taken a step further can create such notions as 'the noble savage'. This romanticization produces a body of work detrimental to the real issues of indigenous people.

Mark Rosenberg M.D. uses a different strategy on his piece about Joel Bruinooge, a twenty-six year old man who has had a stroke, and his wife Meg. Instead of photographing a far away place, he deals with patients. The strength of this piece lies in the depth of the subjects' participation during this traumatic event in their lives. The photographs, straightforward snapshots of the couple together or alone in a limited number of settings, are eclipsed by the textual dialogue, their primary function is to confirm that these two people existed in this two year period. Through the dialogues, we listen to the thoughts and feelings of both parties. Joel makes wry comments when his employer distrusts his mental competence. Meg discusses her decision to leave him. Their situation is presented with complexity and realism. We witness two human beings confronting hardship, growing and changing from it.

Douglas Harper in his document on hoboes offers a more generalized study of a sub-group in America than Rosenbergs but with better pictures. The photographs convey a sense of independence, monotony, bare living and beauty in the passing scenery. The accompanying dialogue by hoboes is colorful and appropriate to the tone of the pictures. We listen to the day to day concerns as well as an evaluation of hobo history and projections for the future from a hoboes perspective. I appreciate the sense of openess and honesty that I find in Harper's narration. He is unlike earlier social scientists who felt compelled to close the experience with their own conclusive interpretations.

The show brought up some technical problems is photographing society. Both the Jackson and Cancian pieces showed how insufficient pictures without meaningful text are in this kind of communication. The Jackson piece, on prisoners, apparently had dialogue, but it was deleted by the curator. The Cancian piece, on Mexican law, shows men talking and gesturing. The experience is like watching a TV talk show without sound. It begs for direct dialogue from the different participants responding to the judgements.

"Mac's and Mil's" is an example of two professors so in love with a theory that works well on paper, that they apparently fail to see the contradictory message imparted by their photographs, the products of their field experience. According to them, McDonalds and other "plastic" structures, symbols of "spiritual impoverishment", are ousting warm and spontaneous 'ma and pa' establishments such as Mil's. In looking at the pictures, I find McDonalds to be an efficient and energetic business that makes an attempt to be cheery. The people sitting in the dimly lit bar during the day at Mil's appear to be the 'spiritually impoverished' ones.

Photographing a different culture presents unavoidable gaps in understanding. We can only interpret according to the information we bring to the material. For example, the book "Black Like Me" by John Griffin chronicles a white man's temporary experience having his skin pigmentation darkened and hair curled; the book may speak to, even presume to give insight to a white audience but a black person could only see it as some other experience, certainly no authorization of a "Like Me " experience.

Except for the Mead-Bateson piece and some work done in America that had extensive subject participation, I found many serious problems with this exhibition. Although most of the makers are trained anthropologists or social scientists, supposedly the experts on cultural studies, many pieces had gaps in their basic credibility. There were inconsistent observations, insufficient information and contradictory evidence. What I find most distressing is that these pieces have the authority of academic authorship. They most probably will be accepted as knowledge based on scientific research. The past has shown us the extensive damage done by the anthropological academy. I felt the attitudes of being "liberal" and "artistic " were construed to be a license for making overconfident assumptions. I disagree with the curator's advice, "social scientists who make photographs need not be as heedless of their artistic strength as Margaret Mead and Gregory Bateson were". As image makers we must realize that we shape attitudes and beliefs when we disseminate our work into the world. Those attitudes affect peoples' lives, sometimes in major ways. We have a responsibility to our subjects to take care not to misrepresent them and to our audience not to mislead them.

Janet Yoshii

1. Godfrey Lienhardt, Social Anthropology (New York, 1969), p.6.

2. Mead, Margaret and Gregory Bateson. "For God's Sake, Margaret." Co-Evolution Quarterly, no. 10, June, 1976, pp. 32-44.

3. Howard S. Becker, Exploring Society Photographically, 1981, p. 10.

4. Ibid.

groovy corner*

DISCOURSE ON THE DIDACTIC AND ALIENATION IN POETRY

1. Connotes precious. 2. This way to 'versification' intrigues and / or alienates . 3. Why poets are poor. 4. Tired language, dutiful bard. 5. Tired thoughts. 6. Written language because oral history is rare.

Try an ottava rima or rhyme royal. Of individual assortment. Or rather chocolates. They stay within their crowd. Create an atmosphere.

A professor at Bennington once said he wouldn't allow them to publish any of his work. He never slept , he arrived to class with deep circles and a wrinkled raincoat. This romantic Parisian stance grew popular. Then it was in the Mid-west or New York. Heroics, neo-romantic sensitives. Hopefully transcend National Geographic. And those impenetrable word forts of the New Yorker! Then Vanity Press? Better to write for money. Try detective or pornographic. Does high culture exist?

During the Weimer Republic the art wasn't bad, even though it may be degenerate. Now when the French audience rioted over Jarry's UBU ROI, that's poetry. Better to stereotype? Does it get the message? In the future three things to fear: 1. Sociologists
2. Artists
3. Starvation

(ENIGMAS ARE LIKE DRUGS)

Stereotype, as not in recall of the wild. It's not enough to love the word, "field" or "dazzle" . Nature is almost replaced by science won't tolerate the sentiment over spoiled (wasted describes enery whining over what's lost). Allowing new evils unimaginable to encroach. Say mother when you mean mother. Steal things for ideas. Come on say it outloud. Try instant poems. Or learn the art of slowing your public down down if necessary. No more likes. Nice description is lazy.

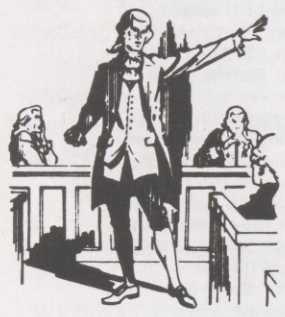
BEAUTIFUL POEMS ARE DANGEROUS

Big leaps are heathy. We are word lethargic. Assign yourself exercises in poison-pens, or erotic business letters can be fun. Steal from Law and Science. Philosophy hasn't kept up.

RELIGIOUS POEMS ARE DANGEROUS

Our language modified for class and TV. Try a motto :

POE 1. Port of embarkation
2. Port of entry



(SPIRAL IN THE CONDITIONAL)

A secret would be a sort of burden
which would have a particular weight .
This particular weight would have
an indeterminate quality.
This indeterminate quality would be valid
according to the deepness of silence.
(Note that the deepness of silence would be
proportional to the tenor of the secret)
The deepness of silence would suggest a
privileged place in the memory.
This privileged place in the memory
This privileged place would secrete
a kind of gaseous fluid.
This gaseous fluid would interfere with
the outside world.
The outside world would be a secret...

Francis Rollet

It's Better to be believable. Be Willing to fight for every word. Surrealism was only an attemptm to keep you awake.

CONTENT!
This crossroad shouldn't be that difficult. As in moving death or boredom, obsessive love . Describe the scene . History prescribes antidotes.

The News. The News. The News.

The voice falters
sinks under the data
they do dishes, they do windows

The voice falters
sinks under the data

This is a free country
Everyone has a right to speech

The voice falters
sinks under the data

They do dishes
They write poetry

The voice falters, searches for a necklace of words. The audience shifts it's feet and coughs. Certain books have collected dust. Think of the way your voice carries the word on the tongue. Is your throat dry? Is it worth being said? Do they believe you?

M. Smith 11/82

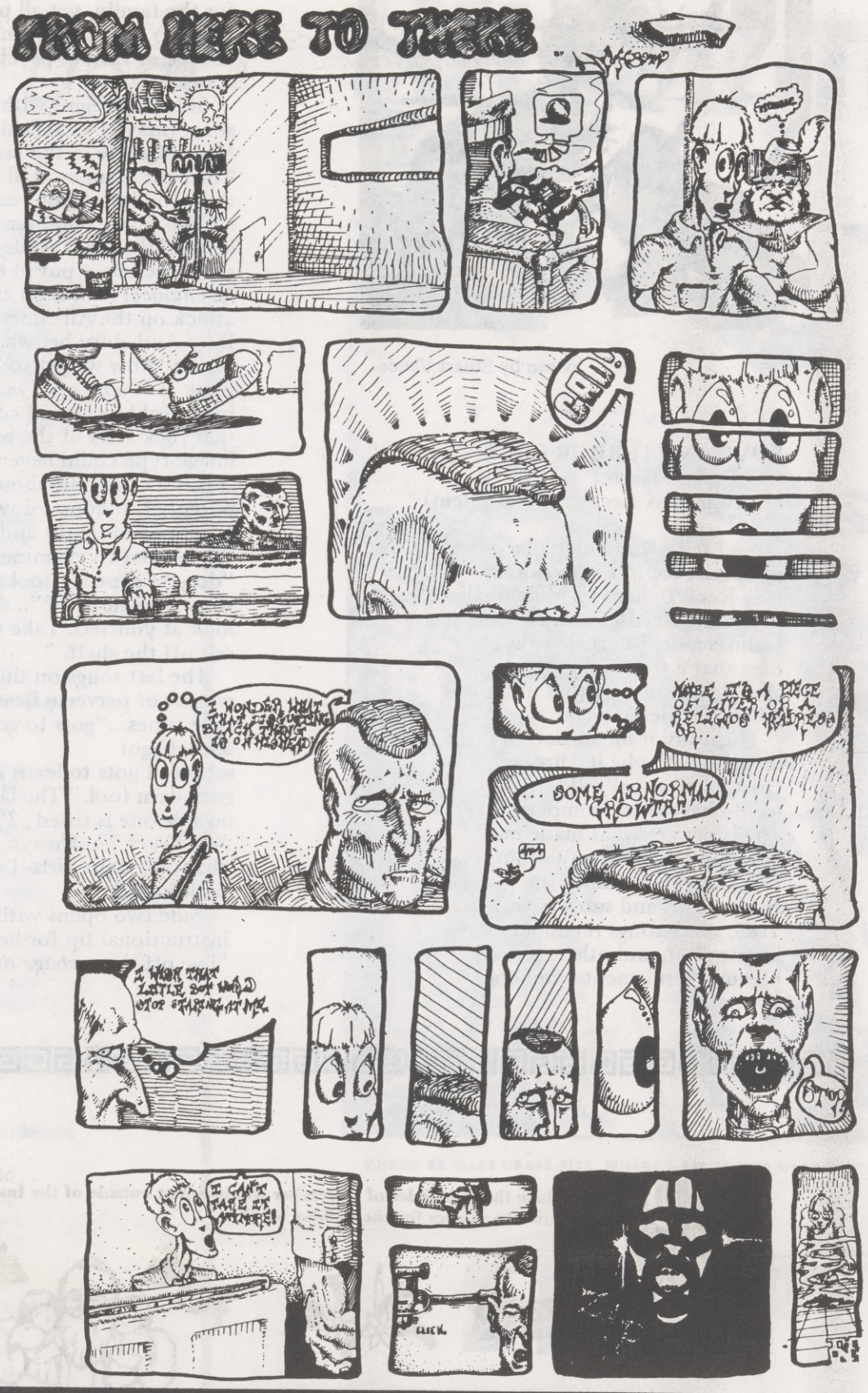
A Child´s Grace

by max sentry 82

TEXT BOOK MAGAZINE POEM

Do they all look like
Do they look like this all across the country?
Take a piece of ice
let it stand
let the water stand
the guide suggests
that the water goes into the air
going into the air
measure five of your friends
(the ice melts)
are they all the same?
the ice becomes water
It was once a part of a green plant that grew
was once a part of a tree that you
cannot see
where are you?
How do you know how to act?
One last chance to destroy the minds
where does it go?
Face a crisis
or you could learn to fly away
from earth
and make pictures in the sky.
there are no limits only half-truths

Susy Dolloff


FROM HERE TO THERE
I WONDER WHAT THAT FLICKERING BLACK THING IS ON MY HEAD
MAYBE IT'S A PIECE OF LIVER OR A RELIGIOUS PAMPHLET OR...
...SOME ABNORMAL GROWTH!
I WISH THAT LITTLE DOT WOULD STOP STARING AT ME.
I CAN'T TAKE IT ANYMORE!
CLICK
BANG

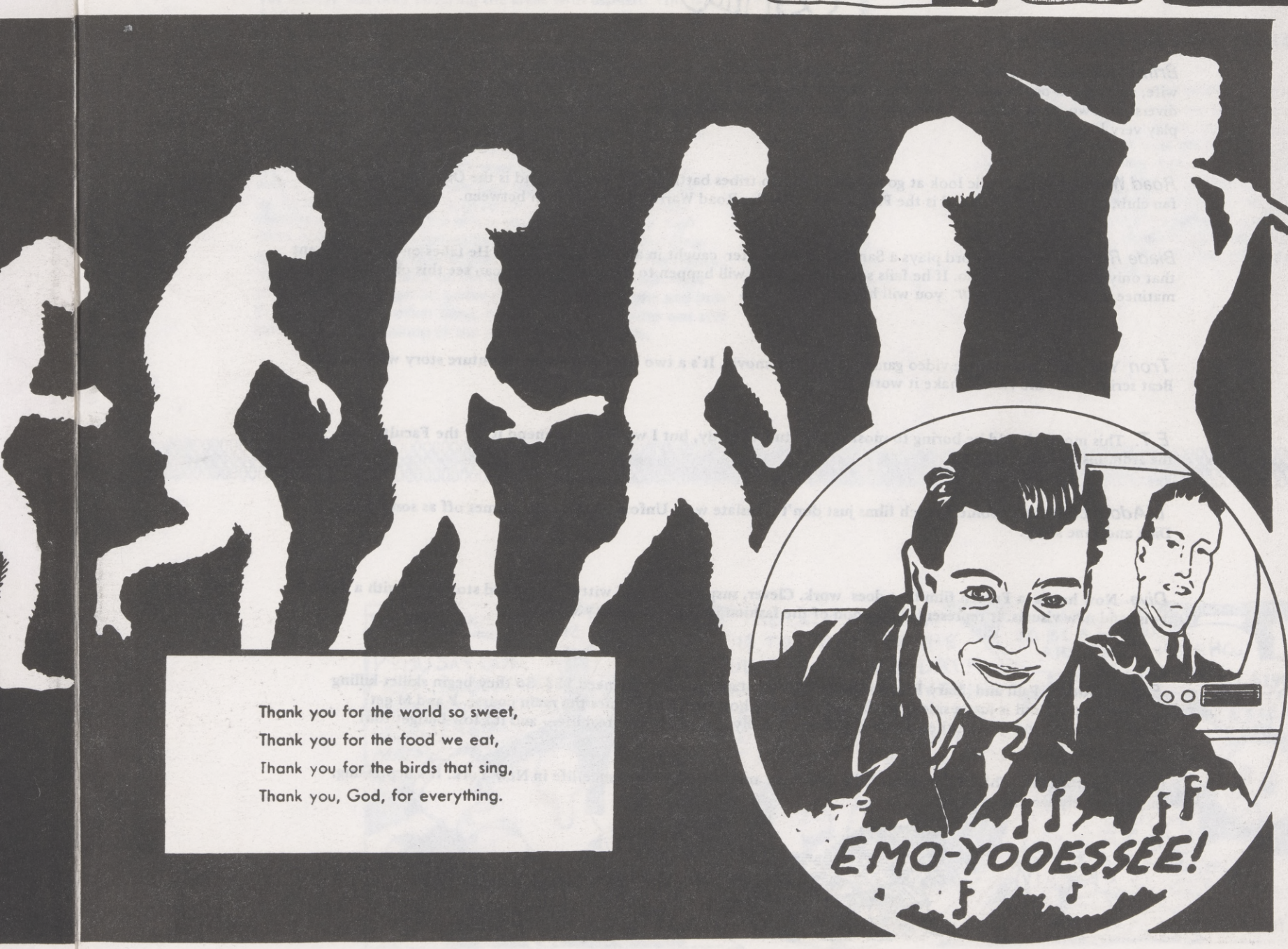

Thank you for the world so sweet,
Thank you for the food we eat,
Thank you for the birds that sing,
Thank you, God, for everything.
EMO-YOOESSEE!

photo by Stuart Vance

LOVE AND TERROR CULT
by Charles Manson
on Awareness Records (a rare item)

So I fell off my high place of disgust for music critics (the Rock Industry's individualized product advertiser). Such feelings aide, I'm reviewing a tape that a friend made of an album recorded by that infamous fellow Charles Manson.

Musically it might have it's moments. Maybe if Throbing Gristle had gone 'folk', we would have some comparison. The lyrics are what made me write up this review. Wording that this deviant finds up-front, cleat, and subversive. True, some songs reveal an insane poet, and others are blatant recruitment numbers for the family, yet all packaged together they make a nifty collage of various psychological states.

Side one begins with a fatherly song, (maybe establishing Manson's role in the family). The next number is all about that wonderful thing called an Ego, that computer you keep in the front while your subconscious is put in the back. *Mechanical Man* is an all out attack on the All American Boy. And glory be, what sitar action! Now we get to 'folk punk'!! *People say I'm No Good* has a real bite; social commentary that rock stars of the rebellious image type could never do. It poses questions about Youth's potential. It comes down on questions of doubt and urges the listener to examine himself "do you expect a fool to see what a fix he is in?"... "take a look at yourself. Take your self off the shelf. "

The last songs on this side consist of perverse Beatles type tunes..."gots to go to school/Igot school/ I gots to learn to be a gosh darn fool.'" The last thing on side one is titled , *I'll Never Say Never To Always.* A strange chant by some girls--I don't understand.

Side two opens with an instructional tip for hobos, "live off the *garbage dump*, join the *Garbage Pickers Of America*...but it smells...PEEU!" The next song is a masterpiece of cynicism and "truth". *Don't Do Anything Illegal.*' These are the words of the most infamous lawbreaker of the latter twentieth century. "Beware of the eagle that's got you by the neck."

If apathy has ever been a part of your life and regarded as negative by you, well then *Sick City* is a song you'll relate to. You know the attitude: 'I'm only a person, what can I do?'. Or that American establishment of apathy: 'watch T.V. and drink a beer.' Funny that Black Flag, the American institution of suburban frustration, picked up on this, it just says it all.

There are more songs, like one that states that "submission is a gift". Others are just more insane insights on the people and the running of the system called America.

B.I.G.
(Bob is God)

Since the remainder of December will be spent outside of the Institute, American Smiles has decided to offer a guide to movies for the holiday break.

Brimstone and Treacle Sting (of the Police) plays a shadowy intruder who interrupts the lives of a husband, wife, and vegged-out daughter. The story line is suspenseful and humorous. The dream sequences are a pleasing diversion. Two good things: 1) Sting doesn't show off as a rock/video cut-out; he can act. 2) The Go-go's don't play very long.

Road Warrior A futuristic look at good vs. evil as two tribes battle it out. On one hand is the Olivia Newton-John fan club, and on the other hand is the Plasmatics with the Road Warrior somewhere in between.

Blade Runner Harrison Ford plays a Sam Spade character caught in a 2001 police force. He takes on an assignment that only he, the best, can do. If he fails something awful will happen to the world. If you can see this one at a double matinee with *Road Warrior* you will have invested well.

Tron You don't have to like video games to dig this movie. It's a two boys and a girl adventure story with a Tiger Beat script , but the visuals make it worth the sit.

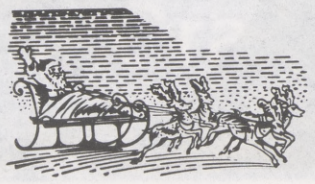
E.T. This movie should be boring to most of the student body, but I would recommend it for the Faculty and the Administration.

L'Adolescent Sorry some French films just don't translate well. Unfortunately, this comes off as some hokey Dick and Jane story.

Diva Now here's a French film that does work. Clever, suspenseful, and witty. It's an old story, but with a new twist and new visuals. It represents the mood of the fashion influenced society we live in.

Eating Raoul Paul and Mary Bland want to buy a restaurant, but they need $$$. So they begin skillet-killing rich perverts. Raoul is just a side-order in their scheme, however, he becomes the main course. P and M get their restaurant and resume their asexual lifestyle. Finally, a movie about real life--- and it's low-budget too!

Ciao! Manhattan This film is about Edie Sedgwick and her drug experience/life in New York. It's depressing. but definitely worth seeing.



by Dawn Kelly

Printmaking Dept.: LULLED TO SLEEP

At 7:00 a.m. on Tuesday November 9th. Dick Graf, the chairman of the printmaking department, unlocked the door to the graduate printing studio and was confronted with a sheet of water cascading from the sky-light above.

Later that rainy day, I arrived on the scene to find several distraught students and a worried looking Graf picking through the flotsam and jetsom of the studio to see what could be salvaged, then running upstairs to spread prints all over the litho room. Meanwhile, some people from the video department were busy recording the event for posterity and Larry Thomas, the print dept. manager, was up on the roof looking for clues.

As it turned out, three students sustained severe damage to their work. They were the ones who kept their prints or drawings in the flat drawers beneath the skylights. One of the three, Denise Hawrysio, had already sold the prints that she was working on to a gallery in Vancouver. She has submitted a list of damages coming to a total of about $2,300. to the school for retribution. It has not been determined yet if she will be fully compensated.

During the first week of school here, I kept hearing horror stories about how the roofs leaked last winter during the big storms. Someone told me about two inches of water in the hallway next to the photo department. Others relayed similar stories concerning the performance-video building and the graduate printmaking studio. Everyone was under the impression that something had been done about the leaks during the summer, but no one was really sure.

After checking around, I found out that a professional contracter had been called out to make a bid on the work, and that estimate, $50,000. for the Institute's entire roof, had been submitted to the Board of Trustees last spring, which subsequently vetoed the appropriation, considering it too costly.

Meanwhile the P.V. dept. had another contracter, the Anderson Construction Co., come and make an estimate on the P.V. roof repairs. Anderson Construction said that they could do the job for $17,000. This quote went to Chuck Acridge, the director of administration, who rejected the bid and decided to have Carlos McKay, the school's maintenance man, do the work at a reduced rate.

So, Carlos began doing the repairs, and right away there were reports of shoddy workmanship, underpaid workers and overall mishandling of the job. On the P.V. roofs there was dry-rot that needed to be completely torn up and replaced, yet McKay was only covering the areas with asphalt. This is analogous to putting a band-aid on a gushing wound. At this point, the chairman of P.V. decided to have Jeff Dardozi, a student who does carpentry work, finish the job.

Men

Meanwhile, back in printmaking, the roof was re-tiled and leaks were patched, but the real problem was the sky-lights. According to Anderson, the sky-lights would have to be completely rebuilt if we expected to stop the leaks.

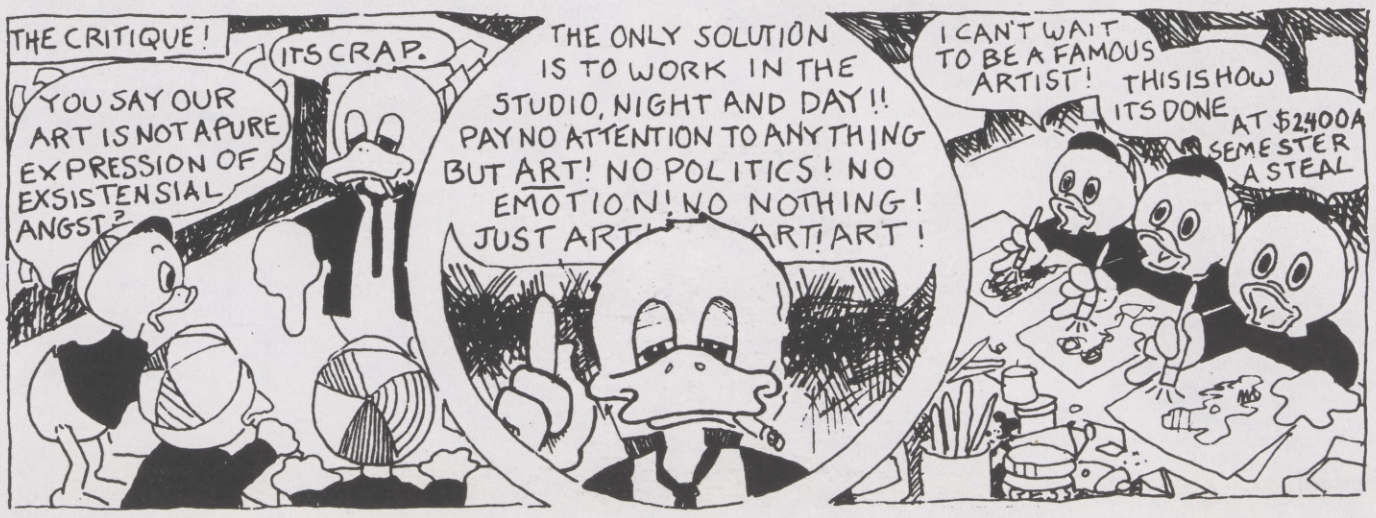
When I talked to Larry Thomas about the situation, he said that because water from four seperate buildings drains on to the roof above the grad studio, it puts an inordinate amount of pressure on the single drain that keeps that roof from flooding. Larry guesses that because the drain got clogged up from grout and sand that washes down from the newly replaced tiles, the water on the roof rose to such a high level that it was able to get up under the lip of the sky-light and into the studio. On the other hand, others noted that water was still leaking from the ceiling of the studio along the walls.

CHENG EK MASS GRAVE SITE, WHERE 8,000 BODIES WERE DISCOVERED

No one seems to know what's going to be done now. Will a professional roofer be hired to do the repairs? If that had been done in the first place, and the flood in the print dept. still had occured, at least the school would have had some recourse. As it is , we're stuck with what we have.

Something that Dick Graf said to me has stuck in my mind as a painful truism concerning the school as a whole. I had asked him why, considering all of the circumstances revolving around the repair of the roof, hadn't the department been prepared for such a disaster? Dick's reply was, "I guess we were lulled to sleep".

by Stuart Vance


THE CRITIQUE!
ITS CRAP.
YOU SAY OUR ART IS NOT A PURE EXPRESSION OF EXSISTENSIAL ANGST?
THE ONLY SOLUTION IS TO WORK IN THE STUDIO, NIGHT AND DAY!! PAY NO ATTENTION TO ANYTHING BUT ART! NO POLITICS! NO EMOTION! NO NOTHING! JUST ART
ART! ART!
I CAN'T WAIT TO BE A FAMOUS ARTIST!
THIS IS HOW ITS DONE
AT $2,400 A SEMESTER A STEAL

AMERICAN SMILES

Reprinted from SFA Eye March 1980

TOMORROW'S ZOMBIE

YESTERDAY'S SMILEY FACE

IS TODAY'S MOHAWK